

An abstract painting with a complex, layered texture. The color palette is dominated by warm tones: oranges, reds, yellows, and browns, interspersed with cooler greys and blues. The brushwork is visible, creating a sense of depth and movement. The overall effect is one of rich, organic complexity.

galerie du monde

ART SG

Booth BA04

新加坡國際藝術博覽會

11-15 January 2023

# galerie du monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 49 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media. To celebrate its 40<sup>th</sup> anniversary in 2014, Galerie du Monde introduced the GDM Project series to strengthen the gallery's support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

世界畫廊於1974年在香港成立，創立49年以來專注呈獻蜚聲國際的中國藝術家所創作的現代及當代藝術品。畫廊亦著重培養及推廣新一代年輕藝術家，策劃不同主題的個展及群展。展覽作品涵蓋架上繪畫、雕塑、混合媒介、攝影，裝置及影像等。世界畫廊於2014年為慶祝40週年，精心策劃GDM項目以進一步支持來自不同地區更多元的藝術家，提供其於本區域以外更廣泛的展覽機會。

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# galerie du monde

FONG Chung-Ray

馮鍾睿

Juan FORD

胡安·福特

LAM Tung Pang

林東鵬

C. N. LIEW

劉慶倫

Crystal LIU

Adia MILLETT

艾迪亞·米勒

Michael MÜLLER

邁克爾·穆勒

TANG Kwong San

鄧廣燊

TSANG Kin-Wah

曾建華

WU Chi-Tsung

吳季璁

Guanyu XU

徐冠宇

ZHENG Chongbin

鄭重賓

**Fong Chung-Ray**  
馮鍾睿

galerie du monde



**Fong Chung-Ray** (b. 1933, China) started his formal art training at the Cadre College of Arts and Crafts during his time at the military in Taiwan. After graduating in 1954 with a degree in fine arts, he served as an officer and created art works for the Navy. In 1961, he was invited to join the influential Fifth Moon Group. In the past six decades, Fong Chung-Ray has trailblazed an experimental fusion of Chinese traditional ink art and abstract expressionism, a result of a unique amalgamation of cultural, stylistic, and period influences in his life.

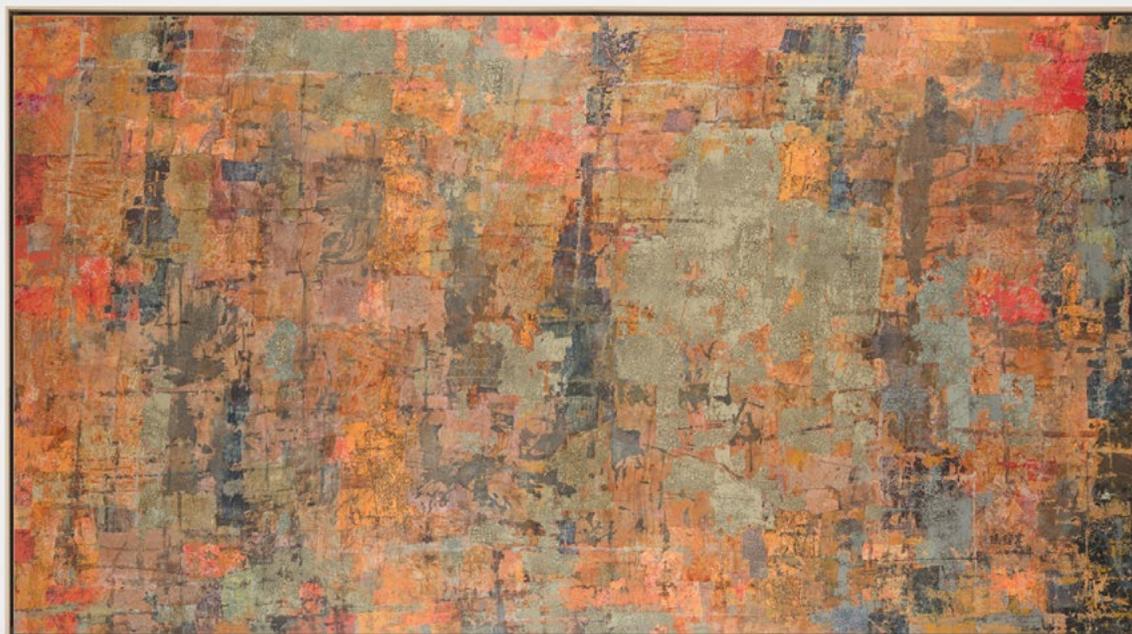
Born in China's Henan province into a family of accomplished scholars and artists, Fong was exposed to the learning and appreciation of fine arts since childhood. However, the civil wars and foreign invasions ensued, which led to him joining the military and later moving to Taiwan as a teenager. Thereafter, Fong became inspired by abstract expressionism, which he firmly believes is the closest movement spiritually to traditional Chinese paintings, and has invariably remained significant throughout his artistic career, comprising of a wide range of styles and medium.

In 1989, Fong developed a technique in which he applied acrylic onto plastic sheets with the resulting designs transferred onto paper. Evidently, works made during this period are marked by a transition from his previous fluid, natural landscapes to harsher, man-made scenery, reflecting his shifting views on the evolution of mankind, ultimately representing the passage of time. The multilayered concoction of materials immediately conjures visions of flaking paint, scratches, and torn paper, all layered over writing, revealing details that goes beyond external presentation.

His works are collected by many important institutions and collections internationally, including Ashmolean Museum, United Kingdom; Asian Art Museum of San Francisco, United States; Arthur M. Sackler Museum at Harvard University, United States; Centre Pompidou, France; Guangdong Museum of Art, China; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; Taipei Fine Arts Museum, Taiwan, among others.

**Fong Chung-Ray**  
馮鍾睿

galerie du monde



Fong Chung-Ray  
**2022-7-20** (2022)  
Mixed Media on Canvas  
122 x 228.6 cm

**Fong Chung-Ray**  
馮鍾睿

galerie du monde



Fong Chung-Ray  
**2020-1-31** (2020)  
Mixed Media on Canvas  
127 x 102 cm

**Juan Ford**  
胡安·福特

galerie du monde



**Juan Ford** (b. 1973, Melbourne), an interdisciplinary Australian artist who is highly regarded for his hyperrealist paintings, received his Master of Arts (Fine Art) from RMIT in 2001. After many years of finessing realist still-life and portrait genre paintings, much of Ford's works ponder a reconciliation between the natural and the constructed through drawing references from elements in the Australian art canon and landscape. A consistent impetus in his work centers around observation and inquiry into humanity's relationship with its surrounding natural environment.

As one of the most celebrated contemporary Australian artists, Ford has received prestigious international awards and residencies across Australia, Italy and the United States. His many commissions include the National Gallery of Victoria's Melbourne Now (2013/2014); Manifesta 9 European Biennale (2012); Premier John Brumby for Parliament of Victoria Parliament House; Melbourne Jewish Museum; Monash University; The University of Sydney; and Trinity College Melbourne.

A selection of institutions that collect Ford's works include: Artbank; The Macquarie Bank; Campbelltown Art Gallery, Campbelltown; City of Whyalla; Fidelity International, Sydney; Geelong Art Gallery, Geelong; Gold Coast City Art Gallery, Gold Coast; La Trobe University, Melbourne; Monash University Museum of Art, Melbourne; RMIT, Melbourne; RMIT Union Arts, Melbourne; Trinity College, University of Melbourne, Melbourne; TXU Australia, Sydney; Victorian Energy Ombudsman, Melbourne; Westin Hotel, Sydney, as well as other private collections in Australia and abroad.

**Juan Ford**  
胡安·福特

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Juan Ford  
**Astrophage** (2021)  
Oil on Linen  
90 x 75 cm

**Juan Ford**  
胡安·福特

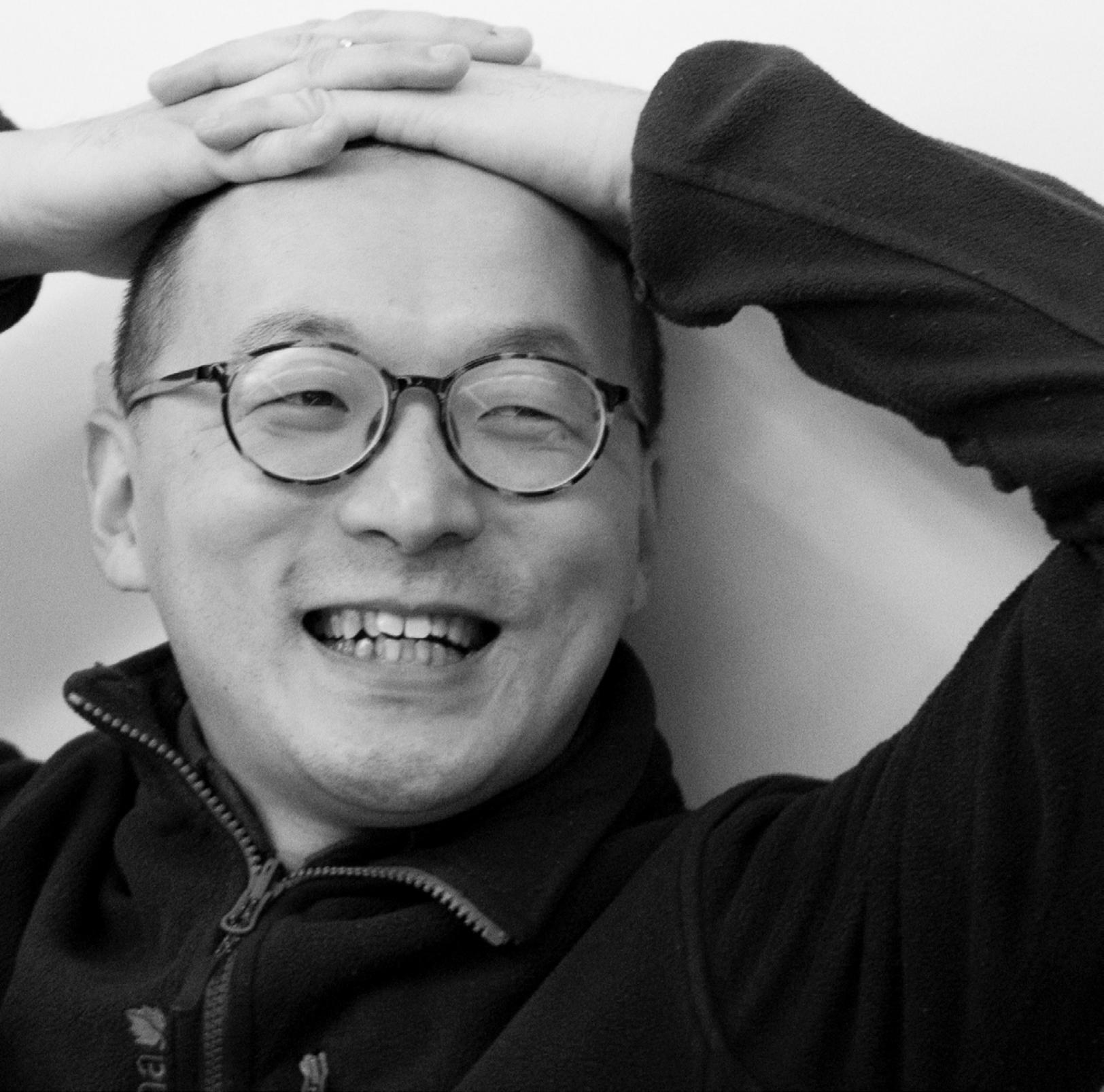
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Juan Ford  
**The Metaphysician** (2022)  
Oil on Linen  
180 x 150 cm

**Lam Tung Pang**  
林東鵬

galerie du monde



**Lam Tung Pang** (b. 1978, Hong Kong)'s artistic practice encompasses painting, drawing, performance, video, and installation. Assembling traditional iconography and found objects, Lam creates layered allegorical landscapes that engage themes of history, memory, and time. These works capture the nuanced emotions that seep out from beneath the weight of drastic socio-political change. Lam currently lives and works in Vancouver.

Lam received his BFA from the Chinese University of Hong Kong and his MFA from Central Saint Martins in London. He is the recipient of the Asian Cultural Council Fellowship in 2012. His works are collected by many important institutions internationally, including the San Francisco Asian Art Museum, United States; Hong Kong Museum of Art; M+ Museum, Hong Kong, among others. The Legislative Council of Hong Kong has commissioned Lam to create an iconic, monumental work "Centuries of Hong Kong" for its complex.

Key exhibitions include "A Tree and A Forest: Past Continuous Tense by Lam Tung Pang" (Asian Art Museum of San Francisco, 2022-2023); "Beyond the Mountain" (Seattle Asian Art Museum, United States, 2022-2023); "Half-Step House" (Hong Kong House, Echigo-Tsumari Art Triennale, Japan, 2021); "Memento" (Asian Art Museum of San Francisco, United States, 2021); "Saan Dung Gei" (Blindspot Gallery, Hong Kong, 2019); "Hi! House - Lam Tung Pang x Old House" (Wong Uk Village, Hong Kong, 2017); "Bi-City Biennale of Urbanism \ Architecture" (Shenzhen, China, 2017); "CHINA 8" (NRW-Forum Düsseldorf, Germany, 2015); "Play" (Espace Louis Vuitton, Hong Kong, 2014); "The Curiosity Box" (Chinese Culture Center of San Francisco, United States, 2013); "One-Two-World" (Public Installation Presented by Galerie du Monde, Art Basel Hong Kong, 2013); "No Soul for Sale" (Tate Modern, London, United Kingdom, 2010).

**Lam Tung Pang**  
林東鵬

galerie du monde



Lam Tung Pang

**My Body with Me** 心屬我身 (2020)

Acrylics, Charcoal and UV-Print on Plywood

61x 81 x 2 cm



Lam Tung Pang  
**Arrow of Hope / Arrow of Hope (Night)** (2022)  
Acrylics and UV-Print on Plywood  
2-part work, 51 x 41 x 2 cm each



Lam Tung Pang

**Waiting No. 1-2** (2020)

Acrylics and UV-Print on Plywood

2-part work, 51 x 41 x 2 cm each

C.N. Liew  
劉慶倫

galerie du monde



**C. N. Liew** (b. 1975, Kuala Lumpur) is the disciple of the great Zen master Bo Yuan and the father of Chinese contemporary ink art, Liu Kuo-Sung. Liew is the first artist of Chinese descent whose works are collected by the National Palace of Malaysia. Using the Chinese philosophical concept of Dao (the path) as an entry point into analyzing Liew's exceptional artistry, the artist establishes a dialogue between traditional aesthetics and abstract expressionism through his unique "writing-painting" technique. Liew's spiritual longing for freedom is revealed through the incredible energy of his brushstrokes.

Liew works with a variety of mediums including ink, calligraphy, acrylic, watercolor, sculpture and has collaborated with other artists from different fields, incorporating his art in contemporary dance, musicals and fashion. In 2005, Liew's "Surrealligraphy" series won the "Special Award of the First Seoul International Calligraphy Biennial". In 2012, Liew became the first Southeast Asian artist to exhibit at Art HK, Fine Art Asia and Art Miami. In 2016, Yazhou Zhoukan (Asia Weekly) named him as the winner of the first edition of "World Outstanding Young Leaders Award".

In 2022-2023, Liew will present solo exhibition "C. N. Liew: Rocks from Yon Hills" at Clare Hall, University of Cambridge in the United Kingdom, debuting his "The Rocks" series in Europe. Furthermore, Liew's "Beyond the Border" and "The Great Refinement" series will be featured at the Kunming Art Biennale in China, a highly established academic event that showcases major works by the most prominent artists from around the world.

**C. N. Liew**  
劉慶倫

galerie du monde



C. N. Liew

**The Birth of Fire** 火生三昧 (2022)

Mixed Media on Metal

61 x 92 cm

**C. N. Liew**  
劉慶倫

galerie du monde



C. N. Liew

**Unseen Landscapes No. 1** 未名風景 之一 (2022)

Mixed Media on Metal

61 x 122 cm

**C. N. Liew**  
劉慶倫

galerie du monde



C. N. Liew  
**Aesthetic Imagery II 意象萬千 II (2022)**  
Mixed Media on Metal  
Diameter: 120 cm

Crystal Liu



galerie du monde

**Crystal Liu** (b. 1980, Canada) has graduated with honors from the Ontario College of Art & Design in 2003 majoring in Photography, and received an MFA in New Genres at the San Francisco Art Institute in 2005.

Liu constructs landscapes as metaphors for the intangible forces that drive human beings from within. Tying intimately with her emotional states, Liu derives the narratives of intention and desire with teetering optimism through her portrayal of the moon, stars, mountains and rocks in her paintings. The complexities of life, from hopefulness to desolation, are carefully infused into the landscapes of her work, alluding to truths from the artist's own private life.

She precisely applies clusters of dots in her paintings, which become a signature surface texture. She also lets the paint take their own course when she uses them with ink washes and marbling techniques, making the elements in her paintings "sprout", like the nature of life. The swirls of marbled paint echo the heritage art of Chinese ink paintings. The distinct edged collage mimics the hard and enormous stones, mountains and cliffs of the natural world, providing shelter and protection, and elevating other forms, such as birch trees and chrysanthemum flowers, closer to the moon.

She has exhibited extensively in Greater China and North America. Liu's works are in many public and private collections internationally including the San Francisco Museum of Modern Art, San Francisco Arts Commission, Ellie Mae Inc., Fidelity International, Microsoft Inc., and the Progressive Art Collection. She currently works and lives in San Francisco.



Crystal Liu

**the fog, "they escaped me"** (2021)

Ink, Gouache, Watercolor and Collage on Paper

123 x 123 cm



Crystal Liu

**"catch the light, I & II"** (2022)

Mother of Pearl Veneer, Gold Leaf, Gouache and Ink on Silk

45.7 x 45.7 cm each

**Adia Millett**  
艾迪亞·米勒

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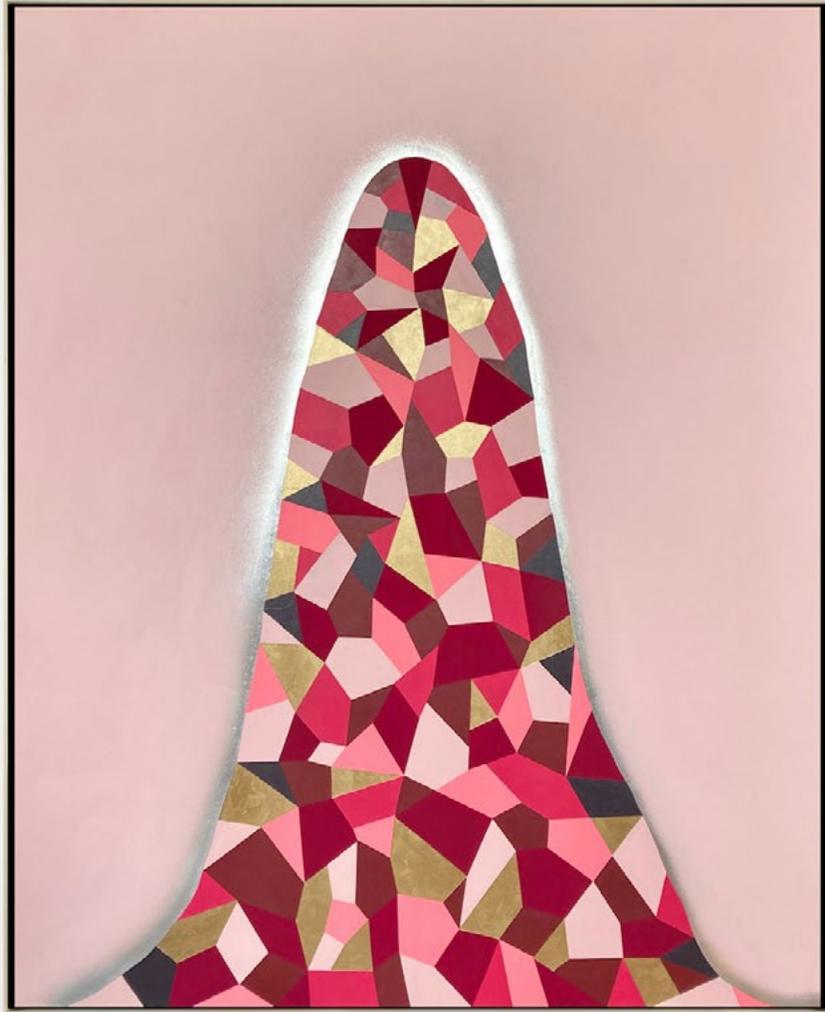
**Adia Millett** (b. 1975, United States) is acclaimed for her deep exploration of basic configurations, diverse expressive practices, and experimentation with mediums. Trained in the fine arts, art history, and the postmodernist theories of cultural studies, Millett conveys her felt concerns in the discourses of the domestic, the public sphere, gender positions, and spirituality through the interdependent form and content of the abstract compositions of her works.

Millett received a BFA from the University of California at Berkeley, and an MFA from the California Institute of the Arts. In 2001, she moved to New York for the Whitney Museum Independent Study Program, followed by a residency at the Studio Museum in Harlem. She lived and worked in New York for a decade, exhibiting in high-profile group shows among them "Freestyle" (Studio Museum in Harlem, 2001), "Living Units" (Triple Candie, 2003), "Black President" (The New Museum, 2003), and "Greater New York" (Museum of Modern Art PS1, 2005), and recently in "Where is Here" (Museum of African Diaspora, 2017), and "Black Refractions" (Studio Museum in Harlem, 2019).

Recent solo exhibitions include "You Will Be Remembered." (Galerie du Monde, 2022); "A Force of Nature" (di Rosa Center for Contemporary Art, United States, 2022); "A Matter of Time" (Galerie du Monde, 2020); "Breaking Patterns" (California African American Museum, United States, 2019); and "The Privilege to Breathe" (San Jose Museum of Quilts and Textiles, United States, 2019). Millett has taught as an artist in residence at Columbia College in Chicago, University of California Santa Cruz, Cooper Union, and California College of the Arts. She currently lives and works in Oakland, California.

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett  
**Silver Lining (Day)** (2021)  
Acrylic on Wood  
152 x 122 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett  
**Silver Lining (Night)** (2021)  
Acrylic on Wood  
152 x 122 cm

**Michael Müller**  
邁克爾·穆勒



**Michael Müller** (b. 1970, Germany) is an artist whose manifold, proliferating oeuvre cannot be ascribed to any one-way interpretation. He continuously broadens the methods of his artistic expression, combining works on paper with painting, text-based work, sculpture, found objects, music, and performance. Müller studied sculpting and fine arts at the Kunstakademie Düsseldorf with Magdalena Jetelová. From 2015 to 2018, he was a professor at the Berlin University of the Arts. In 2018, he was nominated for the Kunstpreis der Böttcherstraße, Bremen. Müller lives and works in Berlin.

The artistic work by Müller develops out of existing historical narratives, methods and norms: systems which he pushes to their limits by modifying them along fictitious lines. Every boundary - whether it is culturally encoded, materially circumscribed, or rationally established - is a provocation for Müller. The spectrum of his themes spans from literature, language, writing, music, and dance, across mythology and nature, religion and its rituals, across gender identity or clothing, to the operating system of art.

Recent solo exhibitions include: "The Given Day" (Städel Museum, Frankfurt, 2022-2023); "The Salvation of Evil" (Museum Kulturspeicher Würzburg, 2022-2023); "Drei biographische Versuche" (3-chapter series) (Galerie du Monde, 2021-2022); "Schwierige Bilder" (Sammlung Wemhöner, Berlin, 2021); "Stripping the Force - The Self and the Other" (Spotlight by Art Basel, Galerie du Monde, 2020); "Anton in a Bast Skirt" (Galerie Thomas Schulte, Berlin, 2020); "An Exhibition as a Copy" (Galerie du Monde, 2018); "Stripping the Force" (Kunsthalle Bremen, 2018); "SKITS. 13 Exhibitions in 9 Rooms" (Staatliche Kunsthalle Baden-Baden, 2016) and "Who's Speaking?" (KW Institute for Contemporary Art, Berlin, 2015). Müller's works belong to many prominent museum collections including the Kunstmuseum Bonn, Germany; Museum of Contemporary Art in Los Angeles, United States; among others.

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

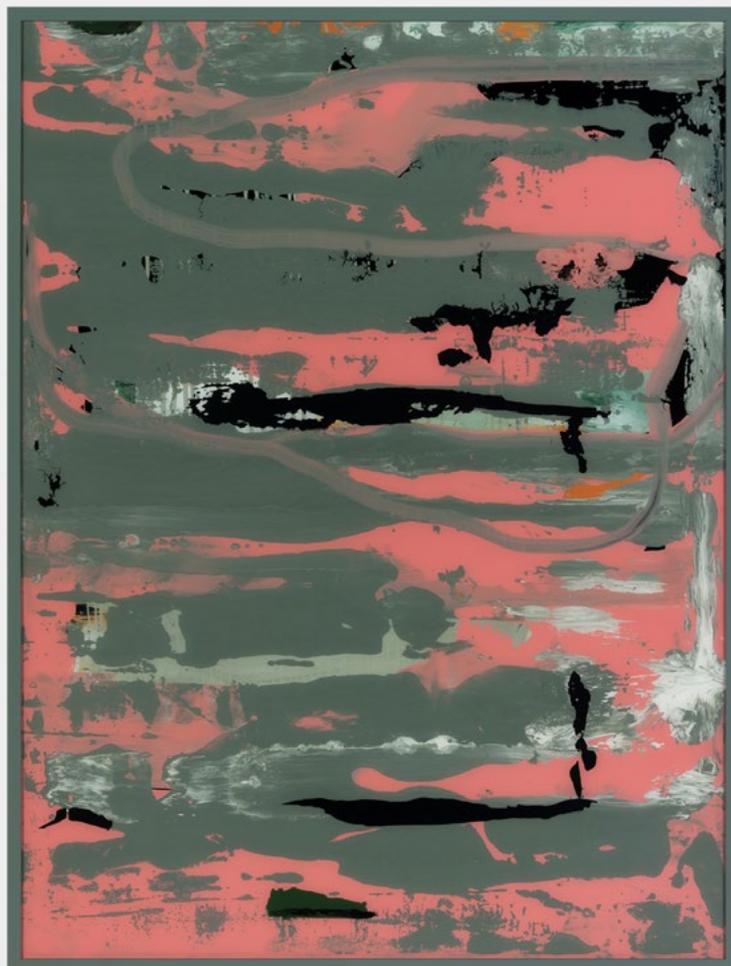
**Gabe ohne Tausch (Brain Fucking)** (2021)

Acrylic, Gesso and Lacquer on Belgian Linen and Glass

183.4 x 243.4 x 7 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller  
**Early Morning at Old Kirk** (2019)

Acrylic on Glass  
165 x 125.5 x 4 cm



Michael Müller

**Ranking (Peacock Carpet, Imperial Hotel, Tokyo) (2017)**

24 Karat Gold Leaf, Grey Cardboard on Dibond, Digital Print

2-part work, Puzzle 66 x 66 x 4.8 cm; Info Sheet 23.6 x 16.6 x 2.5 cm

Tang Kwong San  
鄧廣欒



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**Tang Kwong San** (b. 1992, China) received his BA in Fine Arts from RMIT University, Australia, in 2019. His practice combines photographs, drawings, objects and videos that trace intergenerational family memories and social history. Through reorganising and reinterpreting old belongings, family photo albums and documents in a range of media, Tang explores the subtle, intricate and complex connections between longing, loss and belonging. He currently lives and works in Hong Kong.

Recent solo exhibitions include "Midnight Sun" (Contemporary by Angela Li, 2022); "Nightbirds" (Gallery EXIT, 2021); and "Wandering. At sea" (Hidden Space, 2020). His works have been exhibited in prominent group exhibitions among them "Landing on the East" (Diana Cheung Experimental Gallery of Hong Kong Art Centre, 2011); "SPACE and MEMORY" (Whitestone Gallery, 2021); and "XX Hong Kong Art School 20th Anniversary" (Pao Galleries of Hong Kong Art Centre, 2020).



Tang Kwong San

**scarecrow** 稻草人 II (2022)

Oil on Canvas and Graphite on Paper

2-part work, Painting: 183 x 122 x 5 cm; Paper: 70 x 90 x 5 cm

**Tang Kwong San**  
鄧廣榮

galerie du monde



Tang Kwong San  
**Garden Night 園夜 II** (2022)  
Oil on Canvas  
119 x 86 x 5 cm

Tsang Kin-Wah  
曾建華

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**Tsang Kin-Wah** (b. 1976, China) migrated to Hong Kong at age six. After completing an undergraduate degree in fine art at the Chinese University of Hong Kong in 2000, he moved to London and received a master's degree in book arts at the Camberwell College of Arts, London Institute (now the University of the Arts London) in 2003. Tsang lives and works in Hong Kong.

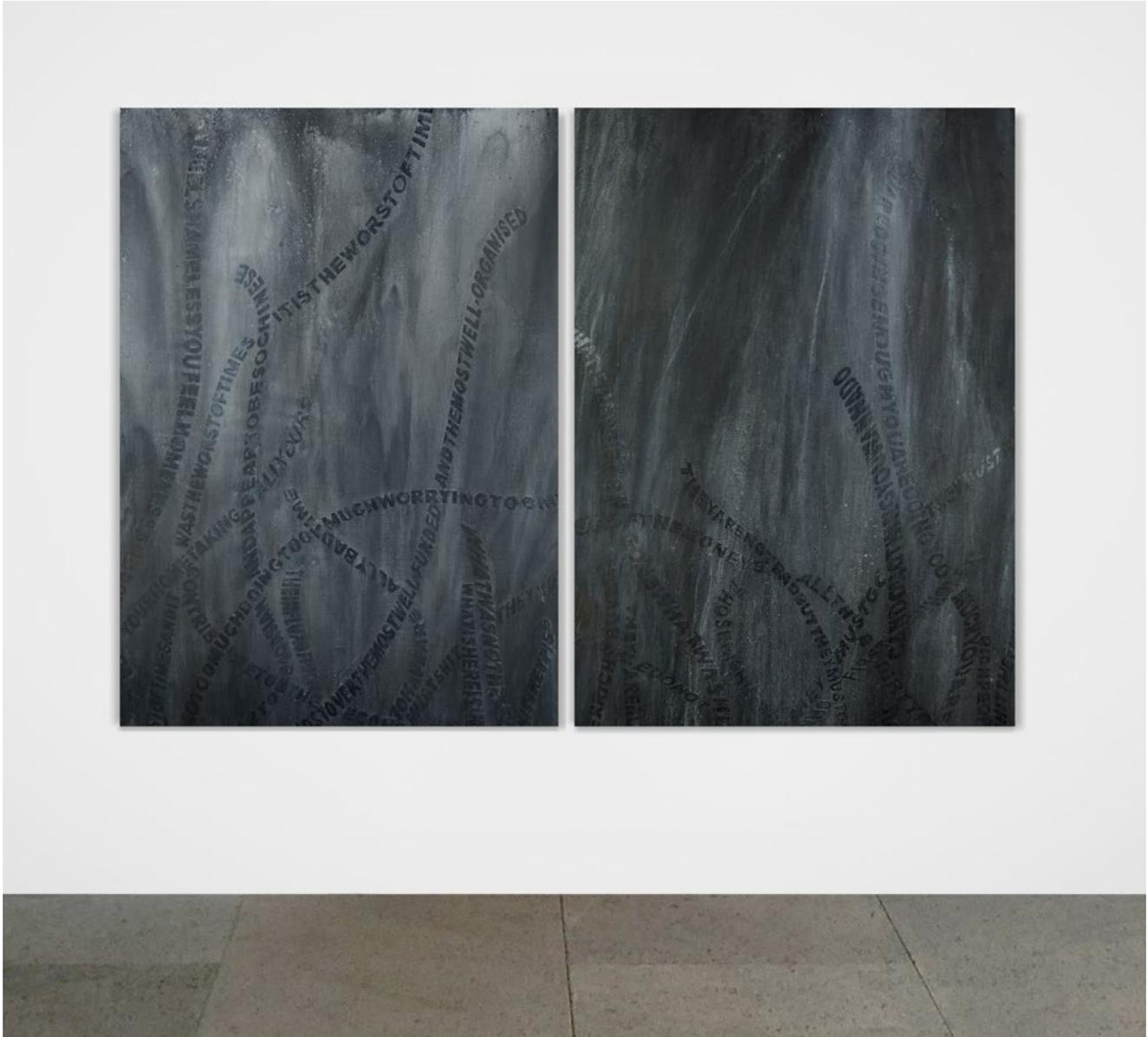
In his early works, Tsang combined texts in decorative patterns to create wallpaper that covers the walls, floors, and ceilings of their designated exhibition spaces. On closer inspection, seemingly elegant floral patterns reveal themselves as profane writings by both the artist and other authors. In doing so, Tsang brings to the fore contradictions between image and text, appearance and content. Such interplays continue to be important in Tsang's transition from static wall-based art to multimedia video installations. Created after 2007, the latter type of work often creates an immersive environment through digitally rendered, dynamic text and image projections. Their subjects range widely from identity politics and cultural conflicts to current and historical events.

Tsang has held solo exhibitions in many important international institutions, including the Vancouver Art Gallery, Canada (2017-2018); M+ Pavilion, Hong Kong (2016); Thurgau Art Museum, Switzerland (2015); Mori Art Museum, Japan (2011-2012); and Centre for Chinese Contemporary Art, United Kingdom (2008). Key group exhibitions include "Tales of Our Time" (Solomon R. Guggenheim Museum, United States, 2016-2017); "Chinese Whispers: Recent Art from the Sigg and M+ Sigg Collections" (Kunstmuseum Bern and Zentrum Paul Klee, Switzerland (2016); "Landscape: The Virtual, The Actual, The Possible?" (Guangdong Times Museum, China, 2014 and Yerba Buena Center for the Arts, United States, 2014-2015); Asian Art Biennial (Taiwan, 2011-2012); Sydney Biennale (Australia, 2010); "Memories of the Future" (Leeum, Samsung Museum of Art, South Korea, 2010-2011); and Lyon Biennale, France (2009-2010).

In 2015, he represented Hong Kong at the Venice Biennale.



Tsang Kin-Wah  
**Either / Or No. 5** (2017)  
Acrylic on Linen  
150 x 100 x 5 cm



Tsang Kin-Wah  
**Either / Or (black) No. 3 & No. 4** (2018)  
Ink and Acrylic on Linen  
183 x 122 x 5 cm each

Wu Chi-Tsung  
吳季璁



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**Wu Chi-Tsung** (b. 1981, Taiwan) is a multi-disciplinary artist whose work seamlessly weaves Western and Chinese arts both on a technical and philosophical level. He received his BFA in 2004 from the Taipei National University of the Arts. After decades of creating experimental ink paintings, Wu turned to photography, video and installations, finding in these new media compelling conceptual stratagems that spurred new and dynamic approaches to making images.

Wu's signature Wrinkled Texture and Cyano-Collage series explore the process of "recording light" on Xuan paper. In 2012, Wu began the Wrinkled Texture series with the intention to reinterpret the traditional Texturing method (Cun Fa) of Chinese landscape painting. Instead of using ink and brush, Wu utilizes a classical photographic technique Cyanotype, to treat his Textures. He shows the world that he could somehow manipulate the unpredictable, creating beautiful illustrations of the relationship between man and nature.

Wu has won numerous awards, and one notable one is the Liu Kuo-Sung Ink Art Award in 2019. His works are in public collections at the Asian Art Museum, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; UCCA Center for Contemporary Art, China; among others. Wu currently lives and works in Taipei, with working studios in Berlin and Ho Chi Minh City.

**Wu Chi-Tsung**  
吳季璁

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Wu Chi-Tsung

**Wrinkled Texture - Folding Screen** (2022)

Cyanotype, Xuan Paper, 6-panel Chinese Folding Screen

6-panel, 217 x 79 cm each

**Wu Chi-Tsung**  
吳季璁

galerie du monde



Wu Chi-Tsung

**Cyano-Collage 159** (2022)

Cyanotype, Xuan Paper, Acrylic and Acrylic Gel Mounted on Copper Board

Diameter: 90 cm

**Guanyu XU**  
徐冠宇

galerie du monde



**Guanyu Xu** (b. 1993, Beijing) is an artist currently based in Chicago and a lecturer at the University of Illinois at Urbana-Champaign. Influenced by the production of ideology in American visual culture and a conservative familial upbringing in China, Xu's practice extends from examining the production of power in photography to the question of personal freedom and its relationship to political regimes. He negotiates this from the perspective as a Chinese gay man. In his work, Xu migrates between mediums like photography, new media, and installation. These movements operate similarly to his displaced and fractured identity.

Xu is the recipient of the Chicago DCASE Artist Grant (2022), CENTER Development Grant (2021), Hyères International Festival Prize (2020), PHOTOFAIRS Shanghai Exposure Award (2020), Philadelphia Photo Arts Center Annual Competition (2019), Lensculture Emerging Talent Award (2019), and Kodak Film Photo Award (2019). He has received artist residencies including ACRE (Chicago, IL), Light Work (Syracuse, NY), and Latitude (Chicago, IL).

His works have been exhibited and screened internationally including the Aperture Foundation, New York; International Center of Photography, New York; Museum of Contemporary Art, Chicago; New Orleans Museum of Art, New Orleans; Museum of Fine Arts, Houston; Wesleyan University, Middletown; Fotomuseum Winterthur, Switzerland; Mint Museum, Charlotte; 36th Kasseler Dokfest, Germany, and others.

His work is in public collections including San Francisco Museum of Modern Art, Harvard Art Museums, Madison Museum of Contemporary Art, Museum of Fine Arts Houston, Museum of Contemporary Photography Chicago, and New Orleans Museum of Art.



Guanyu Xu

**Space of Mutation** (2018)

Series: Temporarily Censored Home

Archival Pigment Print

101.6 x 127 cm, Edition of 5 plus 2 AP

142.2 x 177.8 cm, Edition of 3 plus 2 AP

**Guanyu Xu**  
徐冠宇

galerie du monde



Guanyu Xu

**Space of Ruptures** (2019)

Series: Temporarily Censored Home

Archival Pigment Print

101.6 x 127 cm, Edition of 5 plus 2 AP

142.2 x 177.8 cm, Edition of 3 plus 2 AP

Zheng Chongbin  
鄭重賓



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**Zheng Chongbin** (b. 1961, China) received his BFA in classical Chinese painting from the elite China Academy of Art in Hangzhou in 1984 and stayed at the academy to teach upon graduation. As one of China's most preeminent young experimental ink painters in the 1980s, Zheng presented his first solo exhibition at the Shanghai Museum of Art in 1988. In the following year, he received a fellowship from the San Francisco Art Institute to study installation, performance and conceptual art, where he obtained his MFA in 1991. Zheng lives and works in San Francisco and Shanghai.

Central to Zheng's art is the notion of the world as always in flux, consisting of flows of matter and energy that repeatedly cohered and dissipated. Systematically exploring and deconstructing classical Chinese ink tradition and Western pictorial abstraction conventions - through the interactions of ink, acrylic, water, paper and light, Zheng's paintings demonstrate the processes found in nature. In his videos and installations, Zheng explores the structures that emerge from within the human chaotic existence.

Zheng's works are in many important institutions and collections internationally, including: Asian Art Museum of San Francisco, United States; British Museum, United Kingdom; Brooklyn Museum, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; Metropolitan Museum of Art, United States; Power Station of Art, Shanghai; among others.

**Zheng Chongbin**  
鄭重賓

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Zheng Chongbin  
**Sequential Displacement** (2021)  
Ink and Acrylic on Xuan Paper  
124.5 x 91 cm

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